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American Art News

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MRS. WHITNEY'S VENICE SHOW

Mrs. Harry Payne (Gertrude Whitney) Whitney, has through her personal efforts and at her own personal expense, "saved the day" for American art at the International Art Exhibition at Venice, which was to have opened last week, as noted in the AMERICAN ART NEWS of May 1.

Realizing that her country should not be unrepresented at this important and beautiful display of the modern art of all civilized nations where art at all flourishes, she decided some months ago to arrange a representative showing of American pictures in one of the galleries in the Venice Public Gardens, where the display is held. Two or three years ago she developed the idea of organizing a large, comprehensive exhibition of American art in Paris. War conditions put difficulties in the way of this project, and ultimately it was relinquished. Mrs. Whitney was unwilling, however, to abandon the campaign in support of American art in Europe.

"The collection she has formed for the purpose has a rather unusual character" says Mr. Cortisoz. "It has been subjected to no jury. It has no relation to official-

BIG JUMP IN ART IMPORTS

Luxuries from Europe and raw materials from her colonies are the articles forming the enormous increase in Europe's exports to the U. S., which had dwindled from \$900,000,000 a year prior to the war, to \$318,000,000 in 1918, a drop of practically two-thirds in total values, despite the fact that the articles forming that trade had at least doubled in price in the meantime. Yet present indications are that the total value of merchandise sent from Europe to this country in the fiscal year which ends with next month will be three times as great as in the fiscal year immediately preceding, and actually greater in value than in any year in the history of our trade, according to statistics compiled by the National City Bank.

Says the bulletin, "Among the luxuries in which the great increase occurs are diamonds, art works, laces and embroideries, silks, high grade cotton and woolen goods, kid gloves and olive oil. Diamonds, for example, imported in the eight months ending with Feb. 1920, practically all from Europe, amounted to \$48,100,000 in value, against \$5,300,000 in the same months of

GIFT TO PUBLIC LIBRARY

Prints depicting the life of Christ have been presented to the N. Y. Public Library by John Powell Lenox, a Chicago business man who has devoted 25 years to assembling them. The gift has been accepted by the Board of Directors, and Mr. Lenox's stipulation that the pictures shall have a special place in the building, will be carried out.

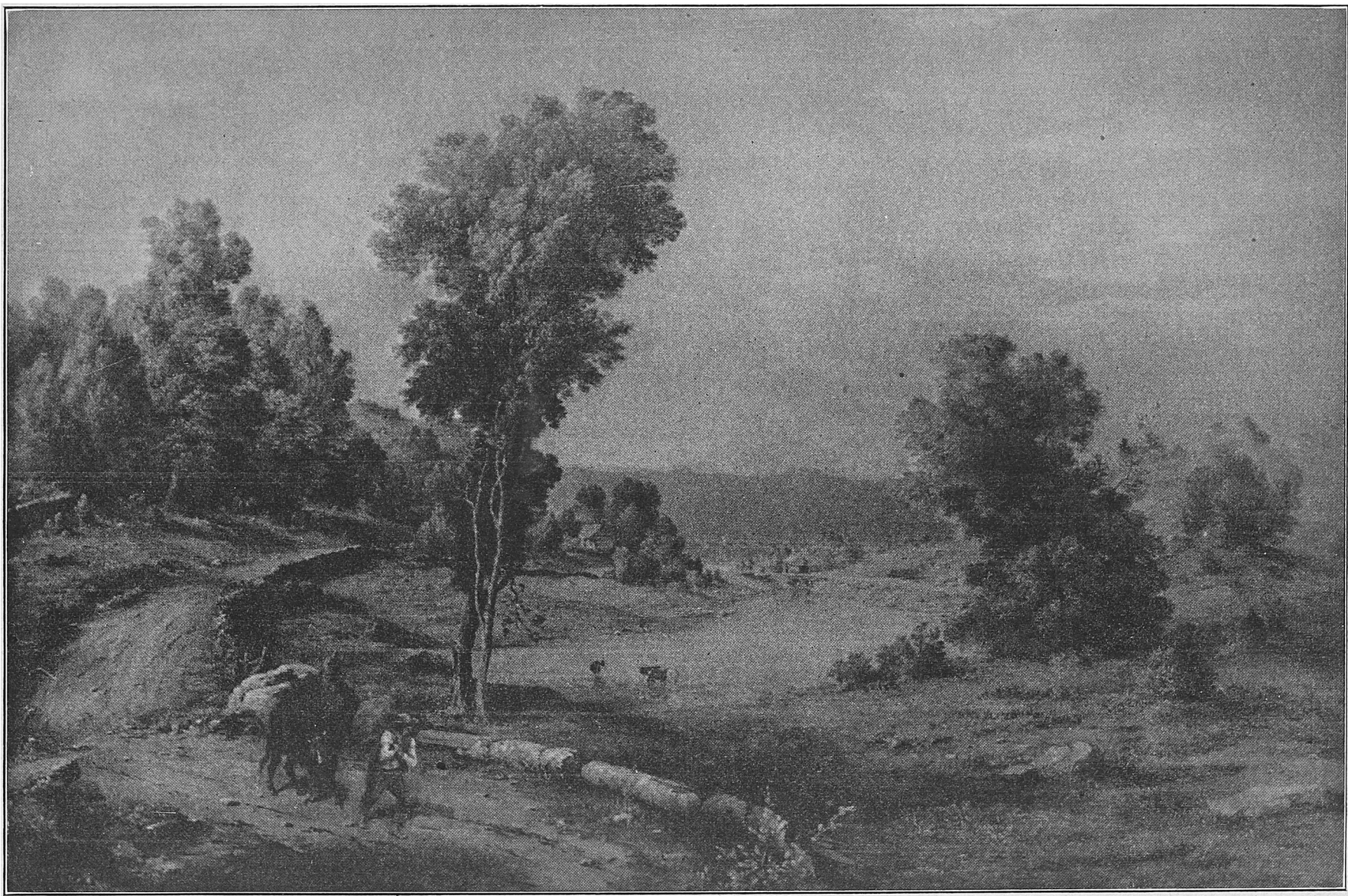
More than 4,000 reproductions of famous paintings, wood cuts, drawings, engravings, frescoes and mosaics are included in the gift. These are bound, together with critical notes by Mr. Lenox, in fifteen massive Russian leather volumes.

This gift also serves to round out the Library's collection of sacred art, Tissot's paintings of Old Testament scenes, the gift of Jacob Schiff, forming an important part. The desire to bring together for the benefit of artists the previous work done in depicting Christ led Mr. Lenox to begin the collection. The hobby sent him to Europe, where he visited many times all the prominent art galleries and studios of living painters who had interpreted New Testament themes.

MET'N MUSEUM'S ANNIVERSARY

To celebrate and appropriately mark its fiftieth anniversary, for the Institution was founded in May, 1870, the Metropolitan Museum has arranged an exhibition of a unique character, in which loans from private collections in and about N. Y., made for this special occasion, are intermingled with its own permanent possessions, in the various departments to which they relate. In addition to these loans the Museum itself is presenting special features, such as recent accessions which have not been shown hitherto, with new arrangements of certain galleries. The exhibition will remain during the summer.

To inaugurate this anniversary exhibition, or really series of exhibitions, a special reception was held yesterday afternoon and a host of visitors thronged the spacious halls and galleries of the great structure in Central Park the entire afternoon, despite the fact that the day was the fifth anniversary of the tragedy of the Lusitania, and a Memorial service, organized by the Patriotic Societies of the city was in progress simultaneously in St. Thomas' Church. How soon have memories of the war become effaced!



LATE MORNING—HUDSON RIVER (First Shown in 1848)
George Inness

Recently Purchased by Ainslie Galleries

dom. Of course, it could not have been put together without omissions, its scale being necessarily limited. Being, so to say, a personal venture, the organizer simply undertook to obtain works that would illustrate some of the salient types of a period roughly extending over twenty-odd years. Even on that hypothesis the list as framed is obviously not by any means all-inclusive. Yet neither is it a narrow one."

The collection includes examples of Thomas Eakins (3), A. I. Collins, A. P. Ryder, Abbott Thayer, Twachtman, Weir, Robinson, Hassam, Howard Cushing, Robert Chanler, Ernest Lawson, E. W. Redfield, Paul Dougherty, George Bellows, George Luks, W. I. Glackens, Maurice Sterne, McFee, and others.

Mr. Cortisoz regrets the omission of La Farge, Winslow Homer, Dewing and Metcalf from this list but well says: "The important matter is that Mrs. Whitney has made a sincere effort to send abroad a group of pictures shedding some light on the present state of American painting. After it has been seen in Venice she will take it to Paris and then to London."

last year, and art works, brought chiefly from Europe, \$21,715,000 against \$2,850,000 in the same month of the preceding year.

Arts Federation Convention

The eleventh annual convention of the American Federation of Arts will be held at the Metropolitan Museum again this spring. There will be morning and afternoon sessions May 19, 20 and 21. The addresses and discussions will deal with the establishment of art museums, with various museum problems and with questions of "The People's Picture Galleries," namely, billboards, shop windows and illustrated periodicals. On May 21 the members will have a dinner at the Hotel McAlpin, and on Saturday, May 22, they will visit Laurelton Hall, the Louis Tiffany foundation at Oyster Bay.

TIFFANY ART FOUNDATION

The Louis Tiffany Art Foundation has opened its course for students at Huntington, L. I., from May 1. The course will continue three months or to Aug. 1 and will be followed by a second three months' course to Nov. 1.

A NOTABLE EARLY INNESS

The early example of George Inness, "Late Morning—Hudson River," reproduced on this page, and recently secured by the Ainslie Galleries, 615 Fifth Ave., where it is now on exhibition, was first shown by the artist himself at the old American Art Union in 1848. Despite his youth at the period when he painted this canvas, the American master evidences in the composition, color and sympathy for nature the possession, even in his early years, of that power which was later to make him so deservedly famous.

Elliott Daingerfield was so impressed by the work that he wrote Mr. Ainslie the following letter:

Dear Mr. Ainslie:

The picture you have just submitted to me, "Late Morning—Hudson River," is one of the most beautiful early Innesses I have ever seen. It is really without a flaw, and the marvel is that so young a man could have produced it. I do not think Hobbema at his best ever painted anything finer than this canvas, and once more I acclaim (and I thank God for my enthusiasm), our George Inness as the greatest landscape painter who ever lived.

Sincerely yours,
(Signed) ELLIOTT DAINGERFIELD.

So many and so varied are the loaned pictures and other art works, added to the permanent treasures of the Museum, that it would be impossible to detail them for lack of space, and all that can be done in this necessarily brief introductory story, is to note a few of the loans of especial importance and rarity. The visitor will find all the loans noted and described in the Guide, especially prepared for the occasion, and which forms a temporary supplement to the General Guide to the Museum.

The main entrance hall of the building has been especially decorated for the occasion. The emblems in the medallions surrounding the hall are those of countries or cities represented in the Museum collections. The four heads on the central piers—Painting, Sculpture, Architecture, and Decorative Arts—are the work of Ezra Winter, late of the American Academy in Rome. In the southern half of the hall has been placed the first gift ever received by the Museum, a Roman sarcophagus which was presented in 1870 by Abdo Debbas, U. S. Consul at Tarsus.

(Continued on Page 2)

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MET'N MUSEUM'S ANNIVERSARY
(Continued from Page 1)

Beginning a tour of the Museum one finds the loans and special features in the Department of Egyptian Art confined to two rooms and in the Third Room some of the recent accessions to the collections, acquired mostly in Egypt during the period of the war, partly through the excavations of the Museum's Egyptian Expedition at Thebes and partly through purchase and in the eighth room an exhibition of Egyptian jewelry, some lent by Mr. and Mrs. Goddard Du Bois, and a pectoral of gold, from the Tuh el Garmus treasure, the remainder now in the Cairo Museum, lent by Mrs. Joseph McKee Cook.

In the classical department the recent purchases have been incorporated with the Anniversary Exhibition as special features and are shown for the first time in the rooms where by period they belong.

Messrs. Michael Dreier and Henry Goldman (the latter a beautiful marble head of a girl) have made loans in this department.

Messrs. R. T. H. Halsey, Ogden Codman, and Mmes. Robert T. Minturn, Francis P. Garvan, Charles B. Hillhouse and Miss Minnie L. Meacham have made loans in the English and American Decorative Art Department.

Some Great Paintings Loaned

The new loans of paintings, with titles, artists, and names of the loaners, which will presumably most interest the general art public, are as follows:

Marquand Gallery.

Portrait of a Man, Leandro Bassano, George and Florence Blumenthal; Bacchanal, Giovanni Bellini, Carl W. Hamilton; Smoking Party, Adriaen Brouwer, Michael Friedsam; Lady Guildford, Hans Holbein, William K. Vanderbilt; Portrait, a Musician, Hans Holbein, and Portrait, a Man, by Titian, Henry Goldman; Cardinal Bembo, Titian, Charles M. Schwab; Portrait, a Man, Bartholomeo Veneto, Henry Goldman; Lady with Lute, by Vermeer, Mrs. Henry E. Huntington.

Early Paintings of Northern Schools.

Rest on Flight into Egypt, Gerard David; Martyrdom of Two Saints, School Simon Marmion, Michael Dreier; Two Wings of an Altarpiece, Hans Memling; Three Saints, Martin Schongauer, and Christ Appearing to His Mother, Roger van der Weyden, Michael Dreier; and Leonello d'Este, Roger van der Weyden, Michael Friedsam.

Italian Paintings—XIII to XV C.

Presentation in Temple, Byzantine School, Miss Lizzie P. Bliss; Triptych, Christ and Saints, Cimabue, Carl W. Hamilton; Madonna and Child, Bernardo Daddi, and Madonna and Child, Gentile da Fabriano, Henry Goldman; a Crucifixion, Piero della Francesca, Carl W. Hamilton.

English Paintings—XVIII C.

Rockets and Blue Lights, J. M. W. Turner, Charles M. Schwab.

Italian Paintings—XV C.

Judith with Head of Holofernes, Andrea Mantegna, Carl W. Hamilton. Altarpiece, Madonna and Child with Saints, by Girolamo dai Libri, recently purchased, will be placed in this gallery about June 1.

Italian Paintings—XV C.

Madonna and Child, Giovanni Bellini, John N. Willys; Giuliano de' Medici, Botticelli, Mr. and Mrs. Otto H. Kahn; Portrait Young Man, Andrea del Castagno. The Nativity, Francesco di Giorgio, George and Florence Blumenthal; Adoration of the Kings, Vivarini; Madonna and Child, Vivarini, Dan Fellows Platt.

Spanish Paintings.

Victor Guey, Goya, J. Horace Harding; View of Toledo, El Greco, anonymous; Portrait of Girl, Velazquez, John N. Willys.

Dutch Paintings

Portrait of Man Seated, Frans Hals, Henry Goldman; four Rembrandts, Philemon and Baucis, Mr. and Mrs. Otto H. Kahn; The Savant, Saskia, and Hendrickje Stoffels, Mrs. Henry E. Huntington.

Modern French Paintings.

A Sailor, Cezanne, Mrs. Eugene Meyer, Jr.; Portrait Mme. Cezanne, Cezanne, John Quinn; A Figure, Corot, anonymous; The Fisherman, C. Corot, George F. Baker; Before the Race, Degas, Miss Lizzie P. Bliss; La Orana Maria and Women by the River, Gauguin, Adolph Lewisohn; Still Life, Manet, Mrs. Eugene Meyer, Jr.; Vetheuil, and Apple-trees in Blossom, Pissarro, William Church Osborn; Vase of Flowers and Illumined Flower, Odilon Redon, John Quinn; In the Meadow and Landscape, Renoir, Adolph Lewisohn; Morning Effect—The Fisherman, Rousseau, George F. Baker; Portrait of Artist, Van Gogh, John Quinn.

French Paintings.

The Drinkers, Daubier, Adolph Lewisohn; Le Billet Doux, Fragonard, Jules S. Bache; La Bonne Mere, Fragonard, Portrait of a Youth and Portrait of Girl by Greuze, Portrait of a Man, by Quentin de la Tour, Portrait Mme. Rigolay and d'Orny, by Nattier, Fête Champêtre, Pater, Portrait of Lady, by Peronneau, Mr. and Mrs. S. R. Bertron; Orpheus and Eurydice, and Orpheus Asking Way to Hades, by Poussin, anonymous; Girl with Dog by Louis-Rigaud, S. W. de Jonge; Fête Champêtre, Watteau, Mr. and Mrs. S. R. Bertron.

Early American Paintings.

By a recent rearrangement, four large adjacent galleries have been set aside for American paintings. Portraits Epes Sargent, Jr., and Mrs. Epes Sargent, Jr., Copley, Mrs. George H. Clements.

Contemporary American Paintings.

Adventure, Arthur B. Davies, Miss Lizzie P. Bliss; October, H. Twachtman, Charles A. Platt.

Drawings.

In Gallery 25 are shown drawings from the Museum collection, together with many borrowed from private collectors, among whom are J. L. Redmond and Mortimer L. Schiff.

Sculpture.

Marble statue, Nymph, Claude Desbassise; bust, Mme. Augustin, plaster, by Houdon; bust, Mlle. Genevieve, marble, by Le Moyné; bust, Mme. de Pompadour, marble, by Pigalle—Jules S. Bache. Bust, Le Grand Dauphin, bronze, Coysevox, George and Florence Blumenthal, La Frileuse, bronze, Houdon, Henry P. Davison. Two marble groups, Nymphs and Satyrs, and bust of Mme. de Wailly, marble, all Pajou; marble statue, Mercury, Pigalle—Mrs. William Salomon. Two terracotta groups: Nymph and Satyr, Clodion and Nymph and Children, Marin—Mortimer L. Schiff.

Tapestries and Furniture

There are also in the Gallery of Special Exhibitions notable loans of tapestries and furniture made by Messrs. Harry Payne Whitney, Jules S. Bache, Lewis L. Clarke, Edward S. Harkness, Mortimer L. Schiff, and Orme Wilson, Jr., and by Mmes. George T. Bliss, W. P. Douglas, F. Gray Griswold, Charles Wimpfheimer, Albert Blum and the Misses Hewitt. While to the Department of American Silver, Judge Clearwater and Messrs. R. T. H. Halsey, Luke V. Lockwood, Francis P. Garvan and Pierre Jay have made some notable loans.

Space and time will not permit of detailed mention of the notable loans to the Department of Prints, and those of the European and Near and Far Eastern arts.

Surprises of Ownership

The above list comprises only the most important works of art new to the public to be seen through the summer. Their exposition brings many surprises as the ownership of several of the remarkable pictures and other art works was not generally known or wrongly attributed. For example—it had always been thought that the late Henry C. Frick was the purchaser from M. Jacques Seligmann three or more years ago, of Houdon's superb bronze "La Frileuse" (Shivering Girl). The exhibition now reveals the owner as Mr. Henry P. Davison.

Library's Print Coll. Additions

The annual exhibition of "Recent additions" to the Prints Division of the N. Y. Public Library is of the usual and natural miscellaneous character. The Cadwalader collection has been enriched by Durer's wood-cut illustrations to the Apocalypse, and other engravings by him; Leyden's "Temptation of St. Anthony," plates by J. Van Assen, Stimmer, A. Spingler, a chiaroscuro ("Neptune") by Goltzius, Mantegna's "Scourging of Christ," one of the "Baldini" Dante illustrations, Rembrandt's "Amsterdam" and "Dessinateur d'après le modele," and Callot's "Tour de Nesle." A group of 17th and 18th century engravers includes Pitau, Van Schuppen, Vorsterman, Hondius, J. Smith, J. Beckett, and our own John Norman ("Battle of Bunker Hill").

To the Avery collection have been added etchings by Steinlen, Paul Du Pont and F. W. Benson; 22 etchings after Delacroix; woodcuts by Ruzicka, lithographs by Pryse, Jones and Nevinson. American etching is represented by J. T. Arms, W. B. Closson, Paul Dougherty, Eugene Higgins, Thomas Moran, V. Pandolfi, C. A. Platt, J. Reich, W. G. Reindel, R. Ruzicka, H. B. Shope, J. C. Vondroul, Emily B. Waite. American line engraving by E. D. French. American wood-engraving by W. Bobbett, Helen Hyde (17 pieces, which form a sort of memorial exhibition) J. J. Lankes, J. J. A. Murphy, F. Treidler (linoleum cut). American lithography by Bolton Brown, W. M. Hunt, Wm. Oberhardt.

There are bookplates by C. Bragdon, A. J. Brown, G. W. Edwards, W. E. Fisher, E. H. Garrett, N. Hurd, A. N. Macdonald, Ruzicka, W. P. Schoonmaker, S. L. Smith. A selection from a lot of 100 18th century line engravings, colored, of the kind used in the "peep-shows" of old, is of historical interest.

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MODERN ART IN PHILA.

There is now on in the three smaller galleries, the Corridor and the large gallery on the right side of the Penna. Academy of Fine Arts, second floor, an exhibition of some 254 examples, oils, watercolors, pastels and drawings, in which the oils predominate, by so-called "modern" and "modernist" artists, from Courbet to Whistler, of which little, in fact, almost nothing, has been said in the press, and yet which is perhaps save for the International Salon—now open at the Carnegie Institute, Pittsburgh—the most interesting and important in its way, as it certainly is the most educational, of the now closing art season.

The display is a surprise—not only in the number of its exhibits and their thoroughly representative character and in its scope and variety, but in the disclosure that it makes of the wealth of Philadelphia's possessions in examples of this school of art. It should not be surprising to find in Philadelphia—her "home town," as they say in the West, 18 typical oils and 29 colored etchings by Mary Cassatt, for the most part loaned by the artist's relatives, Mrs. Gardner Cassatt, Miss Anne Thompson and Mrs. Plunket and Fletcher Stewart and by Mrs. Edgar Scott—but to find in the Quaker City, no less than two Bernards, nine Cezannes, four Courbets, two Daumiers, five Degas, six Derains, two Gauguins, three Gleizes, six Manets, 16 Monets, a Moret, and a Morisot, several Picassos, a Pissaro, five Rodins, seven Renoirs, a Sisley and two Whistlers, is indeed a surprise. Not that the above enumeration of locally-owned works are all that are shown. From Durand Ruel of N. Y. and Paris, M. de Zayas and Mr. Alfred Stieglitz, Mr. Emil Herter and Mr. Adolph Lewisohn of N. Y. come many others, notably Gauguin's famous "La Orana Maria," loaned by Mr. Lewisohn, but the majority of the exhibits are from the private collections of the Cassatt family, Miss Anne Thompson, Mr. Carroll Tyson, Mr. Clement Newbold, Miss Bliss and other prominent Philadelphians, while there are a number of works loaned anonymously.

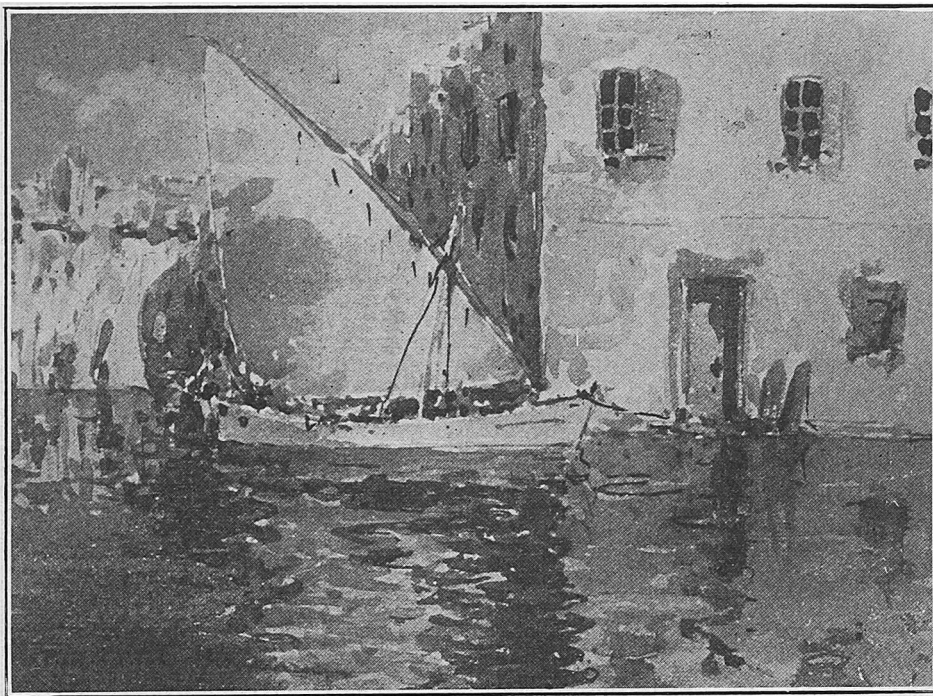
Carles and Tyson "Fathered" the Show

The exhibition was first evolved by Arthur B. Carles, the Phila. artist and instructor in the Academy schools, as a means of education in the modern art movement for the school pupils deprived of the opportunity of European travel and study the past five years of war, and even prevented by high railroad rates from frequent visits to the N. Y. galleries. Calling to his aid Carroll Tyson, his fellow Phila. artist, and with the willing co-operation of the Academy, and that of the Cassatt family, Misses Thompson and Bliss and the N. Y. dealers, Durand-Ruel, de Zayas and Stieglitz, the display was arranged with infinite difficulty and delay, largely due to the railroad strike which made it necessary for Mr. Tyson to transport many of the works shown from N. Y. in his private motor car. Messrs. Carles and Tyson and their co-workers, therefore, deserve the greatest credit for the largest and best display of "Modern" and "Modernist" art yet made in this country. Its educational value, as said above, cannot be over-estimated.

It is unnecessary to detail many of the N. Y. exhibits for most all are well known to Metropolitan art lovers. Durand-Ruel sends Renoir's "Roses," "Woman Holding a Rose," "After the Bath," and his "Landscape—Beaulieu, 1893," a splendid showing; Mr. Stieglitz, a Cezanne lithograph, "The

Bathers," nine Matisse drawings, two Picabias, "Entrance to N. Y." and "Chanson Negre," two still life drawings and a portrait drawing by Picasso, six Rodin drawings and a still life and two figure works by Severini and two dreams of rainbow color by S. McDonald Wright—with another loaned by Mr. J. F. De Wald, a great feature of the display. From M. de Zayas come many numbers, including four examples of the wierd De Bracque, a watercolor drawing by Cezanne, three portraits by Courbet, Daumier's well-known "The Lawyer," Degas' studies for his painting, "Young Spartans Exercising," a still life, a portrait and a figure work by Derain, a landscape by Gauguin, 15 charming examples of Toulouse Lautrec, four examples of the delicate art of Marie Laurencin (although these are catalogued as "loaned anonymously"), two figure works by Maillol, no less than 12 Manets, including his "Olympia," "Tragic Actor" and "Berthe Morisot," an interior, some "Apples" and a landscape by Matisse, three watercolors and two still life watercolors by Picasso, six examples of Renoir, an etching of two girls, a lithograph Nude, a drypoint "Mother and Child," a figure work, "Two Women," and a "Head of a Boy."

It is to be suspected that many of the works catalogued as "loaned anonymously" come directly, or indirectly, through owners, who have purchased them, from M. de Zayas, as they are familiar to frequenters of his dainty little N. Y. gallery and the same may apply to Durand-Ruel and Mr. Stieglitz, Miss Bliss and Messrs. Carroll Tyson and Clement Newbold, of the Phila. owners, outside the Cassatt family, are the largest individual exhibitors.



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The superior and really splendid showing of Mary Cassatt's oils and etchings in color, made by her Phila. relatives, emphasizes her almost curious sympathy with motherhood and childhood, for the artist is unmarried, as well as the almost masculine virility of technique and rare color sense of this American woman painter, of whom American art may well be proud.

It will be noticed by this brief resume of the exhibits how well the dispo- has been planned—how, beginning with Courbet, it ranges through Cezanne, the true "master" of the "Modernists," to Gauguin and the later Toulouse, Lautrec, Matisse and even Laurencin and Gleizes, while the French Impressionists develop through Sisley, Pissarro and Monet the landscapists, and figure men, the great Manet, Degas, Renoir and Rodin, the sculptor and draughtsman—with Whistler, as a marvellous by-product, while Picasso and Picabia head the "Cubists."

Now while the art student and lover, while admiring the worth of Matisse—a master draughtsman when he chooses, and even that there may be something to learn from Picasso, Picabia and their followers and imitators—cannot but enthuse over the art of Manet, Degas and Renoir, Monet, and his fellows, and, of course, Whistler, who is exemplified by his "Chelsea Girl," loaned by Mrs. Plunket Stewart, his "Orange and Green Symphony," loaned by Mr. Stieglitz, and his "Blue and Green Symphony," which comes from Mr. J. F. De Wald.

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Jo. Davidson's Bronzes

The Reinhardt Galleries, 365 Fifth Ave., have on view through May a collection of 23 bronze portraits by Jo. Davidson of famous men, made still more famous by the War. Portraiture, painted or plastic, however well performed, can by its very limitations make but a limited appeal, seeing that it excludes all but the person portrayed. The excuse, therefore, for a public exhibition must necessarily depend upon two important factors—unusual performance and celebrated sitters. Fortunately for Jo. Davidson's reputation, these conditions have been faithfully observed. His subjects are mostly men who have passed strenuous years in the full flare and glare of the world's limelight, and instead of a row of dead and buried, decapitated Roman emperors, including Nero, of negligible interest to the average person, the visitor to the Reinhardt Galleries is confronted with the images of living men of note, interest centering around President Wilson and "Papa" Joffre, all decapitated and resting upon pedestals where men of distinction are prone to rest.

For the most part the sculptor has performed his difficult task ably, with here and there a failure, notably in the case of the Hon. A. J. Balfour, a presentment containing all the qualities which produced such a howl recently in the case of the famous or infamous statue of Lincoln. The statesmanship, breeding and occupation of Mr. Balfour have been camouflaged to extinction. But the failures are few and are more than compensated for by an exceptionally rich harvest of successes, typified by the artist's striking treatment of Clemenceau, Foch, Paderewsky, Tasker Bliss, Lord Rob-

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"Modern" Art in New Gallery

The Society Anonyme, Inc., founded for study and research in the recent movements of modern art, has opened a new gallery at No. 19 East 47 St., where the opening exhibition consists of modern art under the direction of Miss Katherine Dreier, characteristic examples of selected modernists are shown and an opportunity afforded to study the work of the radicals.

Oils by Van Gogh and Villon, a screen by Vogler, paintings by Stella, Schamberg, Ribemont, Picabia (who has embraced the "Dadaï" movement in Paris), Man Ray (who shows "Revolving Doors" and a paper creation), Gris, Duchamp (whose "Nude Descends a Staircase" caused such a sensation at the Armory Show), Dougherty, Brancusi (represented by a wood-carving), and Bruce make up the exhibition, to be continued until June 15.

Four Artists at Ainslie's

Robert Nisbet, Frank De Haven, Evelyn Enola Rockwell and James G. Tyler, are showing small groups of their work at the Ainslie galleries, 615 Fifth Ave., through May. Robert Nisbet sends several of recent canvases, including "May Morning," with its lovely feeling of spring and fine color, "A Bright Winter's Day," with truthful atmosphere and interesting composition. His "Edge of the Lake," broadly painted and fine in tone, is a work of high quality and "Misty Morning," an old friend, with its quiet blues and tender sentiment is strongly appealing. Frank De Haven's canvases include several shown at his recent exhibition at the Ralston galleries, with a few new works of interest, notably "Roaring Brook," with deep blue water in which a pearly sky is reflected.

James G. Tyler shows several recent marines in one of the smaller galleries, featured by skies, truthfully painted water and sailing craft always correctly presented. Several are Gloucester subjects, painted with knowledge and sincerity. "St. Paul's Shipwreck," is dramatic, "Drying Sails" is an interesting design and "Columbus' Flagship," tells its story in graphic fashion. Evelyn Enola Rockwell, who has been successfully exhibiting children portraits at these galleries for several weeks past has added a number of new works

Artist Gives Prizes

F. De Byron-Kuhn, who held an exhibition of his works in N. Y. this season, has founded yearly prizes for watercolors, to be awarded at the annual exhibitions of watercolors at the Corcoran Gallery, Washington. The first prize will be one of \$150 and the second one of \$100. The artist has founded these prizes in honor of the French painters in watercolors who gave their lives on the field of honor in the great war.

Mr. Robert Lansing, late Secretary of State, is now the owner of the picture by the artist reproduced in the American Art News, when shown in N. Y. last, early this season.

Romilly Fedden's Watercolors.

Some 45 watercolors, portraying mainly French St. scenes, market places and landscapes, by Romilly Fedden are on view at 556 Fifth Ave., through May 15. With decided sympathy the artist transcribes such themes as "Little Houses of Montmartre," "White House, Concarneau," "The White Mosque," "Four Sisters of Chelsea," "A Breton Farm," "An Arab Market," "Noyal, Brittany" and "The Fruit Shop." He has a good color sense and draws with a firm hand.

At these galleries there is also an exhibition of works by Leon Kroll, who is represented by an interesting landscape with figures. Albert Sterner, who shows one of his well drawn nudes, Rockwell Kent with a typical Alaska subject, Eugene Higgins, Everett Shinn, two of his stage pictures, W. S. Horton who sends an interesting group of children playing on a beach.

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ART AND BOOK SALE CATALOGS—The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

AS TO ART IMPORTS

The story elsewhere in our columns today of the remarkable jump in the imports of art works from Europe during the fiscal year which will end June 1 next—namely from \$2,850,000, the last fiscal year, to \$21,715,000, or an increase of some \$18,865,000 in one year, would seem to controvert the widespread theory that the art trade in America is on the decline. The figures are significant and would seem to prove that, despite a dull art season, there has been a markedly large demand for art works and of the best quality. Whether or not this demand with consequent continued large importations is to progress or decline, no one can predict. It all depends upon the economic conditions of the coming six months and whether the bill recently introduced in the French Chamber of Deputies to forbid the exportation of art works from France will or can become a law.

CARNEGIE REVIEW DEFERRED

Owing to the numerous exhibitions of the week, notably that to celebrate the fiftieth anniversary of the Metropolitan Museum, and that of Modern Art in Phila., and the pressure of important news, with a shortage of paper which compels us to limit the size of the Art News, we are unable to print the second review of the International Salon at the Carnegie Institute at Pittsburgh in this issue.

FRENCH ART EXPORT TAX.

There has been no direct confirmation, as we go to press, of the cabled report from Paris to the effect that the French Government has decided to place a heavy—in fact almost a prohibitive tax—on all exports of art works from that country. While it seems unbelievable that these days of economic stress, especially in France, such a tax should be levied, the disturbing report has been in a measure confirmed by the receipt of cables by the leading dealers in foreign art works in this city, the last few days, countermanding the shipment of art works ordered, and these have cabled in turn to their Paris correspondents to hold all shipments of art works destined for the U. S. there for the present.

The tremendous increase this fiscal year just closing in art importations especially from France, over those of last year, as shown in the report published elsewhere today, would seem to prove that the virtual stoppage of such exportations from France to the U. S. and vice-versa through prohibitive or heavy taxation, would be in a way, partial economic suicide for France. It is to be hoped that better counsels will prevail and that the French Government will not levy these proposed taxes.

Loewy Stamps on Sale

The stamp collection of the late Benno Loewy, who bequeathed his library with its valuable Shakespeare collection to Cornell University, is being sold by order of the executors. It contains more than was supposed.

The first instalment, consisting of his U. S. stamps was recently sold and brought \$6,000, and the second instalment, consisting of foreign issues, has been sold last week, by J. C. Morgenthau & Co., at the Collector's Club, 120 W. 49 St. Another portion of foreign stamps was also sold by Percy G. Doane in the Tribune Building.

It has been estimated by "stamp experts" that the entire collection will bring more than \$100,000. Of the U. S. stamps the most valuable specimen was a 24-cent used, 1869 issue, with the plate inverted, which brought \$450. A St. Louis 10-cent went for \$176. A block of four 4-cent green of the Panama memorial issue, imperforate, brought \$215, and an imperforate block of four 2-cent Louisiana Purchase Centennial issue went for \$210. A strip of three of the 1-cent 1851 issue of the type known as 3A brought \$180.

COLLEGE ART ASS'N MEETS

The ninth annual meeting of the College Art Association of America was held at the Cleveland Museum early last month. Many interesting papers on a wide range of subjects were presented by some of the leading authorities in the country, including Edward W. Forbes of the Fogg Museum, Charles F. Kelley of Ohio State University, Louis Lord of Oberlin College, Charles Upson Clark, Richard F. Bach of the Metropolitan Museum, Joseph Pennell, Philander P. Claxton, Duncan Phillips, John Pickard and J. S. Ankeney, both of the University of Missouri, Charles A. Bennett, Henry Turner Bailey, George B. Zug, Elizabeth Jane Merrill and Blake-More Godwin of the Toledo Museum and Clyde H. Burroughs of the Detroit Museum. One of the most interesting sessions was a visit to the Dudley Peter Allen Memorial Art Building at Oberlin College. Through the courtesy of Messrs. Ralph King and Edward S. Burke, the members were enabled to visit their collections and the staff of the Cleveland Museum by many courtesies contributed much to the success of the meeting.

Salmagundi Mug Sale

The 19th Salmagundi Library Dinner took place at the Club House, No. 47 5th Ave. April 30. The feature of the evening was the "Mug" sale, which included examples by Milton Bancroft, Emil Carlsen, Warren Davis, Gordon Grant, Victor Hall, Frank Hazell, George Laurence Nelson, Hobart Nichols, Edward Penfield, and William J. Whittemore. The proceeds of the sale went to the enrichment of the library.

Mr. John Levy of the John Levy Galleries No. 559 Fifth Ave. will sail for London, accompanied by Mr. Albert Schneider, on the Celtic, May 15 next.

OBITUARY

Francis Michel Tonnetti

François Michel Tonnetti died Sunday, May 2 last, at his N. Y. residence, after a protracted illness. He leaves a wife and four children.

He was born in Paris, and after his early schooling entered the Ecole de Beaux-Arts in Paris, where he studied sculpture under Noel and Barris. He afterward entered the Atelier Falguiere and worked also with and for Frederick MacMonnies and collaborated in the production of the figures for the fountain at the Chicago World's Fair, also the figures on the Brooklyn Arch. He afterward collaborated with Saint-Gaudens in executing the statues representing the Arts on the Congressional Library, Washington.

Among the many commissions he did for France are figure of Benedicte and a group of "Youth and the Goat," bought by the French Government. His bust of Senator Cook is now in the Luxembourg. He executed two figures of Venice and Spain for the N. Y. Custom House; the directors' room mantel in the N. Y. Public Library; panels and pediments for the house and motifs for the gardens of John D. Rockefeller, at Pocantico Hills, and four figures, Art, Science, Justice and History, for the Conn. State Library in Hartford.

He also executed work for the Pan-American Exposition in Buffalo, the St. Louis and San Francisco Expositions, and a figure symbolizing the "Battle of the Marne." He was a member of the Century and Players Clubs.

Lady Burne-Jones

"The recent death of Lady Burne-Jones, in London," says the Westminster Gazette, "closes the era of the Pre-Raphaelites—one looks back on them, and on their portraits in the National Gallery, and we know them now as an immortal band—William Morris, with his paperhanging craze, laughed at, the poet on the knife-board of a daily omnibus, writing there his Sagas and Earthly Paradieses, Morris the Socialist, standing at windy street corners, knowing his job was elsewhere, but having promised the 'fellows' to stick to them. Few listened to the Socialist, but the many transformed their houses and learnt the glory of color and the satisfaction of design. Swinburne singing, and Rossetti and Ned Burne-Jones startling and enslaving. And then the women of the band! Prophetesses of the works they saw the birth of, the husbands of the slender resources, the cheerers-on of the gallant band. Humor laughs through all the chronicles of this happy band, so sure and certain they were builders of new cities, the rearers of yet splendid earthly Paradieses.

"Aloof, not of the world, seeking not the things that wealth and pride of birth or place can give whether they are to live through the ages or not, they gleam like a jeweled missal in the pages of Victorian history. Amid them stands out very specially the figure of the last to leave the scene, Lady Burne-Jones. No one has traced more ably the story of Sir Edward Burne-Jones' great work than she, who set her whole intent soul to the task when he left her—and yet the history of that marvelous output of work was largely due to the comrade at his side.

"Lady Burne-Jones was singularly gifted to be the wife of such a one as was Burne-Jones. Her Scottish ancestry gave her the shrewd wisdom of a sterling integrity. She understood the business of life, and kept the gear together. She was herself of a deeply artistic nature. She understood, for she had in herself the artist soul. 'Edward has begun a really great work,' she would say, as she unfolded the idea that was illuminating and finding expression in his hands."

Andrew Carrick Gow

"Born in London in 1848, Mr. Andrew Carrick Gow, whose recent death was recorded last week, was one of the few Royal Academicians who may be said to have been self-trained. The Royal Academy knew him not, nor was it the fashion in those days for English students to seek inspiration in Parisian ateliers. Steady, determined, and gifted with incredible industry, Mr. Gow set up his easel at Heatherley's School, in Newman St., and such was the boy's progress in his art that we find him actually elected a member of the Royal Institute before he was twenty. Nor did the future Academician dissipate his powers in these his juvenile efforts. A constant exhibitor at the Royal Academy from 1869, Mr. Gow was equally faithful to his artistic ideals. Not for him were the erratic experiments in technique and lighting which have characterized the efforts of the modern painter on either side of the Channel. Mr. Gow learned to express himself early in life, and adhered to his methods without thought of the great revolution which has gone on around him. With him the subject, and not the manner, was the thing. Hence, as early as the year 1870, we find the artist (equipped in his own fashion) sending the canvas called 'A Suspicious Guest' to the newly-opened galleries at Burlington House, a picture which he followed up the succeeding spring with the dramatic essay entitled

less happy was the young painter when he chose the 'Introduction of Lady Mary Worthley to the Kitcat Club' as a subject.

Historic Paintings

"Changing his venture 12 months later, Mr. Gow began that series of historic paintings which gave him a serious following with the public, and eventually opened the doors of the Royal Academy to him.

"Reverting to the Stuart period in 1897 in the canvas called 'Waiting for Prince Charlie,' Mr. Gow began the same season the great Jubilee picture which the public saw two years afterwards. There were, indeed, three conspicuous works illustrating the Diamond Jubilee at Burlington House in 1899, and all, curiously enough, hung at the end of galleries. The effect—seeing that they all depicted the same scene outside St. Paul's—was somewhat confusing, but Mr. Gow's version in the second room was held, by competent critics, to more than hold its own. Minute, and scrupulously accurate, the picture, which was limned for the Guildhall Art Gallery, will no doubt have its documentary value to future generations.

CATALOG OF MEDIAEVAL AND RENAISSANCE PAINTINGS IN FOGG ART MUSEUM, HARVARD UNIVERSITY—Harvard University Press, Cambridge, Mass.

It is refreshing to welcome a new publication of this character in the compilation of which, in addition to the usual enumeration raisonné, no pains have been spared in adding copious explanatory notes, which are of great assistance to a just appreciation of the text, especially for the layman who has taken up art as a relaxation. As the Fogg Museum is primarily an adjunct of Harvard University, this handbook is designed as a clear and concise guide for the student, and is the first comprehensive publication dealing with the Museum's collection to appear since the foundation of the Institution in 1891. The preface, introduction and explanatory notes and the article on Byzantine painting are from the pen of the Director, Edward W. Forbes. Arthur Pope has written the foreword to the chapters on Florentine, North Italian and Venetian painting, George Harold Edgell those on the Sienese, Umbrian and Flemish Schools, and the Secretary, Miss Margaret E. Gilman, those on the Spanish, French and English Schools, as well as most of the text and bibliographical notes. The processes of paintings, the pigments employed and the application of Italian words such as "morbidezza" and "sfumatura" are ably explained, while the list of references appears to be exhaustive. Two charts, showing the Hellenistic influence through the East and those converging on and spreading from Byzantium are a helpful feature in the study of Greek and early Christian art.

In the catalog of the paintings, a list of works by the same artist is given, with their present ownership, as for examples Nos. 9 and 10, which mention a dozen or more examples of Piero Francesco Fiorentino, facilitating study and enabling the student to make careful comparison. Notwithstanding copious research for over a century many art personalities have not yet "come into their own" and thus No. 34, "Madonna de Santa Chiara" attributed to the Umbrian School, had been variously given to Raphael as a youthful work, or to Antoniazio Romano, Viterbo as well as to Fiorenzo di Lorenzo or Ingegno. Messrs. Berenson and F. Mason Perkins are not always in accord with Dr. Siren and Roger Fry, and the different opinions of these "experts" are mentioned and may be weighed as to their merit. The old notion that early Italian art owed nothing to Byzantine art is ably controverted. A list of illustrations has been omitted. It would have been a welcome addition.

As a publication this is therefore not merely a catalog, but a valuable and scholarly addition to the history and iconography of Mediaeval and Renaissance painting.

G. Frank Muller.

Eugene Marlier Sale

An important picture and art object sale will be that of the collections of the late Eugene Marlier at the galleries of J. and A. Le Roy at Brussels, May 15 next, for a catalog of which the AMERICAN ART NEWS is indebted to the courtesy of M. Knoedler and Co.

M. Marlier was a Belgian connoisseur, who evidently warmly loved the art of his country. The catalog, which is well and copiously illustrated, and which can be seen at the Art News office, gives reproductions of evidently superior examples of such painters as Henri de Brackelaer, one of the strongest modern followers of the earlier Little Masters; the virile portraitist, Alfred Cluysenaar; the still-life and genre painter, Louis Dubois; Henri Gervex; no less than five splendid examples of that painter of mondaines, Alfred Stevens, and a strong beach and horses by Alfred Verwee.

There is also a superior Snyders and pastels by Gervex and Du Groux of nudes, a striking group bronze, "The Horseshoers," by Constantin Meunier, and some beautiful and rare old tapestries and art objects.

EXHIBITIONS NOW ON

Hildebrandt at City Club

Some 23 portraits and landscapes by H. L. Hildebrandt are on view at the City Club, 55 W. 44 St., through May 14. While commending this Club for its uninterrupted series of good exhibitions every art season, accessible to outsiders as well as members, it cannot be denied that the lack of facility for the display of pictures is a serious handicap to exhibitor and visitor alike. It is no exaggeration to claim that Hildebrandt's canvases would make twice as good a showing in a gallery with proper lighting and environment. However, by standing at certain angles and bending around tables and chairs it is possible to derive great satisfaction from this uneven but interesting show. Hildebrandt is a versatile artist who takes his pleasure equally in portraits, landscape, nudes, still-life and flower-pieces, all of which he handles with aplomb and vigor; good color and draughtsmanship play hide-and-seek with the observer, one meets those attributes in some of the exhibits and fails to discover them in others. Among the best portraits are "Miss Lucile Shaffer," a fluid and happy bit of painting; "Cynthia," with more sentiment than this artist usually employs, Cynthia in a blue-green frock and gold waist-belt, offset by the colors of a copper jug and a dish of fruit on a nearby table. The most decorative and dominant canvas is "Olivia," with rich red and green planes of color in pleasing contrast. "Mill Pond" is a bright and sunny landscape, a subject dear to the heart of Daniel Garber and others. A flower piece, No. 11, is strong in color and well composed, but somewhat hard and metallic. Of the child portraits, a three-quarter figure, "Isabelle," is freely and dashing put in, the pose well chosen and carried out.

"Paintings of the West" at Babcock's

The many sales and general popularity of Paintings of the West, has encouraged artists and dealers to continue their exhibitions well into the late season. The last to exploit a collection of these subjects are the Babcock Galleries, 19 East 49th St., where through June 1 the exhibitors are the regular members of the Taos Society, with the addition of a few outsiders who have painted the West for many years without, however, having gone to Taos for inspiration. The veteran Thomas Moran, has joined the present group with an important canvas "Index Park," a scene very near to Moran Park, named after the artist by the Government. William R. Leigh has two subjects "The Escape," good in action, and "The Retreat." Irving Couse shows two typical works, "The Moccasin Maker" and "The Flute Maker." Albert Groll's "Enchanted Mesa" and "In Arizona" are brilliant in color and ably rendered, Victor Higgins has a masterly work in "A Moki Present," Frank Tenny Johnson's "Evening in Montana" and "A Rider of The Range," are splendid, sparkling with life and interesting in composition. Ernest Blumenschein's "Delight Makers," while seemingly too crowded with figures, is a brilliant piece of color, Charles Russell, the cowboy painter, gives out, as usual, the truth of the plains, his knowledge of horses and the faithful atmosphere of his subjects. Carl Runquist's "Two Steers" is typically strong and redolent of his knowledge of the subject. Walter Ufer's "Her Daughter," two Indian women, is excellent in character and composition and J. H. Sharp is interesting in "Hunting Son, Taos Indian," and "Taos Indian Girl in Wedding Dress."

Benguiat Textiles at Consignment Arts

There are interesting and valuable art works to be seen at the Consignment Arts Gallery in the Gainsborough studio building, W. 59 St., where collections are displayed at private sale instead of being sent to auction. The pieces now presented are from the collection of the late H. Ephraim Benguiat, who specialized in Spanish, Italian and Oriental art and include some extraordinary textiles. "The Throne Velvet," says Mr. Cortisoz in the N. Y. Tribune, bearing the double eagle of the house of Hapsburg, which dates from the reign of Philip II., is one of the most glorious hangings ever seen in this country. The embroideries of silver and gold are set upon a ruby ground. The effect is somberly magnificent. But of even rarer significance is the great Alhambra throne rug, which is described as unique, and undoubtedly deserves the epithet. The floriated design on this long divan cover is executed in silk which still preserves its pristine beauty of texture and color. It is in color that this decoration is especially impressive. It has the richness of a thousand crushed pomegranates. Textiles prevail in this exhibition—embracing, by the way, some notable French tapestries—but there are some other important items. One of them is an extraordinary early XVII C. processional canopy in silver, a masterpiece of the old Spanish metalworker.

Augustus Lukeman, the sculptor, has finished the figure of a soldier to be erected in Red Hook Park, Brooklyn. The monument is expressive of the willingness and sacrifice of the U. S. soldiers who volunteered.

Flower Pictures at Gimpel & Wildenstein's

With the arrival of spring some of the dealers' galleries appear to have adopted the custom of displaying seasonal flower paintings. The Gimpel and Wildenstein galleries, No. 647 Fifth Ave., have arranged some forty decorative works by XVIII C. artists which include designs of men famous in their day as decorative painters. The galleries are charmingly arranged and the flower compositions by early painters are of decided interest to study. There are vases, baskets and niches filled with every character of flowers, all arranged in decorative style. Le Kiche is represented by several examples, and decorations by Dagomer, Van Huysum, Van Thienen, F. Eliaerts, Monnoyer, Van Dael, Verbruggen, Mignon, Galus, Kalf, F. Vidal and many others adorn the walls. There is a composition of "Pheasant and Fruits," signed by Oudry and dated 1722, of extreme interest, and a "Basket of Flowers" and "Orn," signed by G. Van Spaendonk, 1797, painted for the Comte d'Artois and exhibited at the Paris Salon. Jan Van Os' "Vases of Flowers" and a "Bird's Nest," is a work of rare quality. "Flowers and a Monkey," by William F. Van Royan, is excellent. There are two panels by Oudry le Fils, showing "Dogs and Game," and there are interesting examples of Collier, van Verelst, Xavery, Van der Myn, Van Utrecht and Hardimé.

BALTIMORE

Other pieces that deserve notice in the current exhibition at the Peabody Institute are the technically fine pen illustrations of Pamela Vinton Brown, winning Honorable Mention; A. L. Groll's pastel landscapes and opalescent desert; Blanche Lazzell's woodblock prints; Mary Kregelberg's small figure studies; R. McGill Mackall's studies for stained glass windows and "Circus Day"; Charles Basing's fine coast scenes in pure color; Erik Haupt's study of a child called "Betty"; L. W. Neilson Ford's sea-piece, "The Church," and "Zinnias"; Marie de Ford Keller's two portrait studies; Maude Drien Bryant's "Golden Pheasants"; Clara T. Waite's New England church scene; Eleanor Hurd's "St. Paul Street Bridge"; Margaret Law's "Two from Texas"; Irving Ward's "Glade and the Sea"; John McGrath's etchings; Marry Crummer's decorative flower studies; the free and imaginative sea and sky studies by Lillian Giffen; G. Wilmer Gettier's "Virginia Hills"; Charles H. Woodbury's "Coral Reef," "Porpoises," and "Squall at Sea," all fine marines, and his "Evening," a landscape of rare poetic charm; C. P. Gruppe's three exhibits; D. Gobbi's study in crayon of a woman's head, and the lithographs of the Hog Island operations by Thornton Oakley.

Robert Henri's exhibition attracted much attention at the Maryland Institute, the 29 canvases, including "Red Shawl" and "Old Johnny," owned by Dr. A. R. L. Dohme, "Tesque Buck," "Pat," "Spanish Gypsy," "Julianita," "Little Indian" and "Storm Tide."

Some 43 landscapes by Edward W. Redfield are shown at the Peabody Gallery, among them the two superb canvases exhibited for the first time this season—"Spring," that exquisite symphony in which the very spirit of resurgent life seems to breathe, and "The Day Before Christmas." The latter brought the artist further prize honors at the last Pa. Academy exhibition, where it made its debut.

The painting were hung under the personal supervision of the artist and the arrangement is extremely effective. A study of the walls creates a more pronounced impression than ever of Mr. Redfield's ability as a landscapist, the virility of his style, the clearness of his vision and his rare perception of poetic values that give his work assured aesthetic significance, no matter how realistic it may be. Several of the canvases have been sold. "The Deserted Mill" and "Snow Storm" found a local purchaser and will remain here.

The Greek Government exhibition is now at the Maryland Institute Gallery, the same collection recently shown in N. Y..

R. McGill Mackall is holding a public exhibition of the large mural decoration he recently completed for Trinity Lutheran Church and is a young local artist of rich promise.

w. w. b.

CLEVELAND

Decorative studies by a young Chicago artist, Fred Grant, in particular a gorgeous three-panel fantasia, entitled "October Passes," were at the Gage gallery. Karl Schmitt, who now has a studio in Akron, O., also displayed there some fine new decorative pieces. By way of contrast there is an exhibition of fine prints from the Kennedy galleries, N. Y. Mr. Gage has just closed a fine exhibition of modern American art in Erie, Pa., and was invited by Col. Butler to show the same collection at the new Youngstown gallery.

Eugene Miles, a local artist, formerly in service with the marines, has just closed a good exhibition of New England landscapes and French paintings at the Korner & Wood gallery.

—Jessie C. Glasier.

PHILADELPHIA

The second spring exhibition by members of the Penna. Society of Miniature Painters at the Art Alliance, comprised some 90 works by leading American "painters in the little." Most of the members are women, but among the distinguished exhibitors is Alyn Williams, President of the Royal Miniature Society of London, represented by a beautiful figure subject, unusual in dimensions, "A Disciple" and portraits of Sir Gardner Engienart, Mrs. William K. Hearst and a son of Edward Beale McLean, Mrs. Emily Drayton Taylor shows a dozen fine portraits of the conventional style, there are groups by Bertha Carew and Bertha E. Ferrie, A. Margaretta Archambault, Lucette Dix Becker, a nude by Sarah Y. McF. Boyle, "Portrait of Miss K." by Sally Cross, a "College Girl" by Amy Otis, another nude by Edna Heustis Simpson, a portrait of Evelyn Nesbit by Ellen W. Ahrens, "Marines" by Harry L. Johnson and a "Still Life" by Bertha Coolidge.

At the University Museum, April 26, there was shown a collection of personal decoration and religious worship gold objects recently discovered in South and Central America and Mexico. Some of this treasure was found buried in Colombia, some dates from the Incas, while other portions are Aztec in origin.

Eugene Castello.

NEW HAVEN

The "clay" department at the Paint and Clay Display is well represented this year thanks to Miclele Martino, Elinor Graydon Smith, and Margaret Monrad. Especially charming are the little statuettes of children by Elinor Smith, with their air of unconscious grace and childish perfection of contour. Martino is one of the many contributors from N. Y. His statue, "Girl and Goose," is designed for a fountain, and, while impeccable in a technical sense, has not the individual character that one would expect from this interesting young Italian sculptor. No New Haven exhibition is complete without an Ethel Paddock. As a confirmed "futurist" Miss Paddock has sent some stimulating designs to these local exhibitions the last few years, but this year she has slipped into the "no-man's" land which separates representation from "futuristic" design. Her "Harbor" is neither one thing nor the other; it has not the joyous abandon of the real "paint slinger," nor yet the convincing truth of the serious composer. Whitney Hubbard shows one of his breezy marines, in which the uneven painting, so condemned by the orthodox, is again made strikingly effective. It is called "Afternoon Breakers." Another stunning seascape is "Breezing Up," by Sidney Chase, as good from the other end of the large gallery as at close range. It is far livelier and more atmospheric than Mr. Chase's other canvas entitled "Low Tide."

At the east end of the gallery is a large cartoon for a mosaic, by Bancel La Farge, the son of John La Farge. Mr. La Farge, who lives at Mt. Carmel, a beautiful suburb, also exhibits several small landscapes of unusual distinction. One in particular—"Mountain Slope, Veytaux"—a little gem of delicate color and tender light.

John D. Whiting.

MILWAUKEE

The seventh annual exhibition of Wisconsin Painters and Sculptors of the Wisconsin Society of Applied Arts ended May 5. Oils predominated in the showing and numbered 79 and as only three sculptures were shown no award was made in this medium.

The women painters won the honors this year. The Art Institute medal went to Emily Groom for her group of paintings, in which "Doorway, Oxford," received special applause. The Clara Snyder Memorial Prize was given to Agnes Harrison Lincoln for "Summer Flowers." It is interesting to note that while oil was the medium chosen by the majority of artists the two highest awards should go to watercolors. Miss Groom's usual medium, except for the past two years, has been in oil. The hon. mentions went respectfully to Richard A. Holberg, in painting, Paul J. Hammersmith, for an etching, and to H. J. Stoltenberg. A special mention was created for Armin C. Hansen for his group.

The out-of-town jury comprised Hermann Rosse, formerly of The Hague, Holland, and decorator of the Peace Tribunal, at present head of the Department of Design in the Chicago Art Institute, and Leonide P. Lavaron of the Alliance of Art and Industry, and a N. Y. woman painter. This jury also made the awards for the Wisconsin Society of Applied Arts.

The Architectural League of Indianapolis was organized at the Herron Art Institute Apr. 13. It is a movement for work among architects, draftsmen, sculptors, painters, landscape architects and craft workers. The club rooms will be in the Herron Art School Building. A leading local architect, Robert F. Dagget, was elected president.

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ARTISTS' CARDS

THE Broadmoor Art Academy of Colorado Springs, Col., announces the opening of its Summer School of Landscape and Figure Painting from June 15 to Sept. 15, under the instruction of Mr. John F. Carlson, and Robert Reid, respectively. For terms and accommodations, address Mrs. R. L. Boutwell, Dir. 27, Pike's Peak Ave., Colorado Springs, Colorado. Send for illustrated catalog.

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CINCINNATI

At the Traxel Art Galleries, a very important Exhibition of Oils and Watercolors by A. James Weber, has been shown. This one-man-show has aroused considerable interest in this locality and represents one of the best individual Exhibitions by local talent held here for some time. The subjects include landscapes and still life, and are well chosen and full of splendid contrast.

An unique exhibition of Oils is on at Closson's Art Store, by S. M. Franciscovich, the Argentine painter, consisting mainly of scenes in the Andes Mountains, made 10,000 feet above sea level. The artist was born in Buenos Ayres and studied in Italy, Paris and London, and his home is in Fiume. He spent 23 years in the Argentine, and through his painting has made known the beauty and picturesque interior of that wild country so little known in the U. S., on account of the difficulties of transportation and scarcity of means of penetrating the country. It was these difficulties that made him desirous of undertaking a journey into the country of the Cordillere des Andes.

DETROIT

The sixth annual exhibition of selected paintings by American artists is on in the Detroit Institute to June. In all 169 canvases are shown, filling four galleries. Taken as a whole the paintings are eminently sane. The following exhibits stood out:

"The Rapids," John T. Twachtman; "Picnic Grounds," John Sloan; "Portrait—Ferruccio Vitale," F. Luis Mora; "The First Born," Ivan G. Olinsky; "Rodin," George Luks; "Pink and Yellow," Gari Melchers; "Eva Green," Robert Henri; "Old Farm," Paul King; "Old Cherry Tree," Lillian W. Hale; "Church—Old Lyme," Childre Haslam; "Canterbury Bells," Maurice Fromkes; "Chatham Square," C. C. Cooper; "Red Kimona," Joseph DeCamp; "Family Group," George de Forest Brush; "Still Life," Dines Carlsen; "Edge of a Forest," Frank S. Chase, and "Portrait—John McC. Hamilton," Wayman Adams.

LONDON LETTER

London, Apr. 25, 1920.

Irreverent gossipers are telling a good story to account for the Epstein "Christ" having been so named by the sculptor. The tale goes that while the work was in course of production in the sculptor's studio, a friend arrived, who on perceiving the figure, exclaimed in amazement, "Christ!!" the blasphemy being called forth by the astonishment excited in him. Not long after, another friend came on the scene, who similarly astounded, ejaculated like his predecessor, the same emphatic monosyllable. "Then Christ it shall be," declared Jacob Epstein, and as such it is now known to the world. The story, "si non e vero, e ben trovato."

Church Plate to be Sold

There is an outcry at present over the inadequate payment of many of the clergy of the Church of England, and it has been suggested in certain quarters that a faculty should be granted by the Chancellor for the sale of a portion of the valuable Plate owned by the churches, so that a part of the proceeds may be utilized to increase the clergy's stipends. If this policy should eventually be adopted it should bring into the market a quantity of ecclesiastical silver of the greatest rarity and interest, invaluable as models for the craftsman and student. Far-seeing critics of the scheme, however, are inclined to oppose it strenuously, in spite of its apparent advantages, for they are convinced that it is bound eventually to result in the plate being bought by American and foreign collectors to a very large extent, in which case, although the clergy might be the richer, the public would be the poorer. A number of the churches possess quantities of plate, handed over to them by other churches which have closed, and much of this never sees the light. A central treasury for this plate has been suggested, under the aegis of the ecclesiastical authorities.

A Clever Colorist

There is a distinct tendency among the owners of art galleries to decentralize and spread to various residential quarters of London in place of concentrating themselves in Bond St. or its neighborhood. Hampstead, following the lead of Chelsea, has now its Art Gallery, which has already amply justified its existence in a number of interesting shows. Just now its walls are devoted to the art of Louis Sargent, a landscape painter of strong individuality and unusual power in the handling of bold and vivid paint. Unlike so many painters, who use color for color's sake, and sacrifice natural effects to deliberate arrangements of tone and tint, Sargent knows how to interpret Nature richly and harmoniously by means of his own self-imposed conventions, and achieves the emotional moods at which he aims, by means which are in direct harmony with his themes. Naturally certain aspects of nature are more in sympathy with his methods than others, the wild and rocky scenery of Cornwall, which he so often selects for his canvas, proving of course; more suited than landscapes of greater delicacy and subtlety. But perhaps what one appreciates more than anything in this artist's work is the fact that it is absolutely individual, and belongs to no school or clique. A journey to Hampstead is well repaid by the feast of color which the Sargent show offers to the visitor.

A French Exhibition

Another gallery, which although not large in point of area, is yet making its influence felt in the art world is the Eldar Gallery in Great Marlborough Street, where an exhibition of lithographs, color-prints and etchings by the French artists of the last half century is now on. Among the many items of interest included in the show are some color-woodcuts of South Sea subjects by Gauguin, which demonstrate his extraordinary gifts to perfection, while the examples of Manet and Renoir have been equally well chosen. It is strange when enjoying the many good things this exhibition has to offer, to remember the feelings with which many were wont to regard them in the days when they came as new departures, startling in their new outlook on art and challenging to a reconsideration of the old. One is inclined to wonder whether a similar change of front will come in regard to the exponents of the latter-day French school, around whose works controversy waxes so high at present.

E. G. S.

TOLEDO

The third annual Spring exhibition of Toledo Artists' work was held at the Museum May 2-3. The following jurymen judged the works: Clyde H. Burroughs, Francis P. Paulus and Frank Scott Clark, all from Detroit.

Five sculptures by C. S. Paolo, of N. Y. have been placed in the Museum. Four canvases were sold from the recent exhibition of George Elmer Browne's work at the Mohr galleries. Alexander Jean Rournier follows the Browne exhibit with 30 oils.

In addition to the five canvases sold by Frank Townsend Hutchens at his three weeks' show at the Secor hotel, he has sold, "Old Elm at Midnight," to be hung in the Toledo Museum. He also executed two portrait commissions. Frank Sottek.

CHICAGO

The cartoons for the murals by Prof. Holland of the Institute's Design Dept., which are to adorn the marriage room of the Town Hall at Rotterdam, Holland, are now on view at the Art Institute.

Joseph P. Birren, who has just returned from Bermuda will exhibit at the galleries of Marshall Field & Co. May 10 to 29. He brings an interesting collection of Bermuda landscapes, rich in color and full of sun. Mr. Birren has been called a "moderate impressionist" and the term aptly describes his broad and brilliant style. He has grasped the charm of the locale and his street scenes are real studies of the places presented. He has a great love for the habitations of men and he puts this into his work, a certain social human quality. Mr. Birren made a great impression on the inhabitants of St. George's, who, inspired by his appreciation of their city, organized a civic improvement art body. He was presented with an antique Candelabra by a member of the Bermuda Parliament, in recognition of his services and the Island Officials cabled instructions to N. Y. to have his largest canvas of Bermuda purchased from his N. Y. exhibition.

The Anderson Galleries on Michigan Ave. have opened their great American show, and it is indeed a remarkable collection. There are seven Innisses and several of medium size, all of fine quality, six Blakelocks, none small, and all in his most prized manner; two fine Keiths, three Wyants of importance, and two Whistlers. There are also two splendid Bruce Cranes and two as choice Ballard Williams, a Leonard Ochtman of rare beauty, a Louis Dessar, a Charles H. Davis, a Twachtman, a Frank Armington Paris street scene, a Ranger and a Henry G. Dearth. Two of the Innisses, a large Keith and a Blakelock were sold before Mr. Anderson had finished hanging the collection.

The Hamilton Club is taking official cognizance of art by admitting artists as Hon. members. It is also considering using its influence towards a Ministry of Fine Arts.

The Palette and Chisel Club is about to stage an exhibition of psychological paintings, said to be extraordinary feats of esoteric art.

The Schmedtgen show at Mr. J. W. Young's goes to prove that men love pictures. The galleries have been thronged with Americans of the successful business-man type, all charmed by the artist's interpretations of eventful moments with rod and gun. A goodly number of sales are reported.

The Taos show at the galleries of Carson, Pirie, Scott & Co. will be the next event of prime importance here. It is said by those who have had a peep at some of the canvases now waiting for the hanging, that they are quite the finest things that have ever come out of this colony.

Evelyn Marie Stewart.

BOSTON

An organization of younger painters and sculptors who call themselves the "Brush and Chisel Club" is holding an exhibition of members' work at the Twentieth Century Club, May 4.

Some local painters represented at the current International Exhibition at the Carnegie Institute, Pittsburgh, are Frank W. Benson with his "Rainy Day"; Charles Woodbury by a marine, and William Paxton by his "Reverie," while Adelaide Cole Chase, Marie Danforth Page and Giovanni B. Trocoli all exhibit portraits. Gertrude Fisk has two pictures, one a nude, and Ruth Anderson, Earl Sanborn and Beatrice Van Ness each have an example.

A collection of original colored aquatints of Audubon's Birds of America are shown at Goodspeed's Bookshop. These belong to the set of life-size color-prints after Audubon's drawings made under his personal supervision and were originally published serially in London, beginning in 1827. The series extends over eleven years, during which time about 435 plates, showing 1,100 birds, were made. At this same print shop John Taylor Arms shows his original colored aquatints, mostly landscapes.

The Guild of Boston Artists is holding an exhibition of paintings by Margaret Fuller Tyng to May 18.

An important exhibition and one which will interest hosts of artists and art followers, many of whom were personally known to the artist, is the memorial exhibition of paintings by the late J. Alden Weir, now on through May 22 at the Vose Galleries. In addition to the group of Weirs owned by this gallery, and which include, among others, "The Border of the Farm," "The Truants," and "Rhododendrons," there are shown several loaned for the exhibit by Mrs. Weir and Prof. John F. Weir. Further notice will be given next week. Sidney Woodward.

Walter Gilman Page has painted a portrait, "Lady Margaret," now on exhibition with Shreve, Crump & Low. It was painted to harmonize with old Colonial interiors and to demonstrate the adaptability of modern portraiture among such surroundings.

PARIS LETTER

Paris, April 25, 1920.

The Salon de la Société Nationale has just opened for the thirtieth time and is celebrating this anniversary with a small selection of retrospective works, chosen from among the more celebrated of its founders. Inadequate as it necessarily is, for more than two rooms would be required to do justice to men like Puvis de Chavannes, Cazin, Alfred Stevens, Carolus Duran, Carrière, Sisley, La Touche, Braquemond and Roll, one is nevertheless grateful for this opportunity to see once again the large sketch for the "Muses" by Puvis de Chavannes at the Boston Museum, and the too little known Alfred Stevens, who was undeservedly put into the shade by the impressionist school with Manet, Degas and Renoir but to whom time will do justice yet. One has occasion also to soliloquize over the enormous popularity enjoyed in their day by certain artists whose names are all but forgotten now. A few sculptors: Rodin, Dalou and Charpentier are also "called back."

The National Salon

The number of American artists exhibiting this year is so considerable that were their work grouped in a special section it would form an imposing ensemble. The portrait of Cardinal Mercier, painted for the National-Portrait Foundation, by Miss Cecilia Beaux, is a work which can hold its own with the best portraits of the time. The Cardinal is represented in his red robes in a noble attitude.

The two pictures by Miss Romaine Brooks, "La Chèvre Blanche" and "La Musique" (portrait of Mlle. Renata Borgatti), are much admired. The artist has a very peculiar style of her own, painting almost in black and white. The French Gov't has acquired "La Chèvre Blanche," a lady's portrait which derives its name from a little porcelain goat, as white as the face by its side. A "Portrait of Mme. Patrie" is by Mrs. Mariette Leslie Cotton. Other works, by N. D. Audibert, Lucile Hith, J. Barrie-Greene, Waldo Peirce, and the miniatures by Minerva Chapman and Harriet Hallowell must also be mentioned, as also two large compositions by Cameron Burnside, "Sortie de Bain" and "La Toilette." "L'Attente" has all Elisabeth Nourse's habitual feeling and technique, while Frieseke's "La Femme Bleue" is typically transparent and luminous. The pearly quality of his lights is also the secret of E. P. Ullmann's charm. "La Femme Accroupie" and "L'Espanole" by Mrs. Lee Robbins must be noted, while Louis Ritman's "Gaby" is charming in color and broadly painted. Realism and humor mark Robert Ward Johnson's "La Mère".

Landscape painters are largely represented. Alexander Harrison shows three marines, contrasting effects: a morning, evening and moonlight, all treated with that poetic feeling and sureness of touch which has brought him so many admirers. Edwin Scott's three Paris views are in a minor key, giving an atmosphere peculiar to this artist. Florence Esté is loyal to Brittany and its ocean-swept coasts and emphasizes her gift for landscape interpretation and decorative composition most. Grace Ravlin's "Marché à Kairouan," and "Marché à Gabès" are most brilliant Eastern work. There is much force and movement in the views "La Croisic," by C. M. Gihon, the coloring bold and original and the works among the best in the Salon. A landscape in the environs of Paris, by R. F. Logan, is delicately observed, as are his three etchings, the Cathedrals of Paris, Amiens and Chartres. The eye is also caught by "La Ferme" from E. Blanchard Collier's brush, and by the broadly composed and painted compositions by M. C. Nutting, "L'Été" and "Nu" and three flower pictures by M. Ingebard Flink.

In the sculpture department, Mrs. Davidson shows a good "Portrait of the B'ne. d'Herpent" and John Robinson, a bust in bronze. Cecil Howard's big nude "Danse," at once free and simple, broad and precise, has been well placed in the big central hall.

Burnand's Solider Types

Some 100 soldier-types, chosen by M. Burnand among the allies in the war are on view at the Galerie Brunner, 11 rue Royale. Just 100 faces, but what faces, from men of the rank and file to generals. So unique a collection should find a permanent home either in the Musée de la Guerre or at the Musée de l'Armée, for it is an historical document of the first order. M. Burnand has, of course, not been content simply to register the features of his models, but has sought to fathom the inner man, the soul they express. Fine souls, most of them and among whom there is an affinity despite the differences of class and race. The finest are the purest, and the most marked idealism is read chiefly on the American, British and Polish faces.

Several of the American portraits are striking. Here one finds a naval officer with the eyes and features of a saint, and again an infantry officer, Lt. La Rue of Los Angeles, blends nobility to purpose. A non-commissioned officer, Mr. Miller, of St. Louis, shows that thoughtful resolve which won the French to the American troops; and again here a trooper, and there a sailor, have a healthfulness and a frankness no less

pleasing. This interesting achievement contains one woman's portrait, that of Nurse H. W. S. of Christianburg, Va. The volume which will reproduce this wonderful record in an edition de luxe will form a veritable memorial of the war.

Pastellistes Exhibition

The French Pastellistes have been holding their second exhibition, in the rue de Sèze, under the patronage of the Marquise de Canay and the presidency of Albert Besnard, Henri Gervex and Georges Petit. A small retrospective display of old masters in pastel has been added to the members' contributions which comprises a few specimens by great French and British masters, notably a fine double portrait by Russell (the artist's daughter, Mrs. Morgan, and little granddaughter), and an exquisite man's portrait by Rosalba. It is somewhat trying for certain contemporaries to be placed in juxtaposition with Perronneau, for example.

M. Flameng's race-course scene, a good Besnard (Profile de Femme), graceful nudes by Besnard, a vivid Baschet, a sunset by Ullmann, three envois by L'hermitte, who has been portrayed by Friant, six exhibits by Léandre, flowers by Guirand de Sévola, the Riviera scenery by Montenard, whose technique is appropriate to his subjects, Henri Gervex and Georges Leroux are all arresting.

Tancrède Synave, who shows paintings and drawings relieved with color, at the same gallery, is successful with children and the rendering of delicate complexions generally, and his portraits on cardboard are broadly painted.

Other Notable Displays

The manner of P. L. Dusouchet (Galerie Marcel Bernheim) is better than his sense of composition. He overloads but when he has learnt the art of elimination fine decorative work may be expected from him. Meanwhile he has a sense for form which he expresses with robust elegance and one feels he is enamored of the human form divine. His keen eye for color, also emphasized in his still-lives, finds a responsive medium in enamel work.

For those who have grown accustomed to synthetic interpretation Maxime Maufra (Durand-Ruel), who can hold his own with the best landscape men, is a little too direct. To honesty and sincerity he brings subtlety of vision and his atmosphere vibrates. The manner of his oils is not so apparent in his freer water-colors some of which, the Scotch lakes notably, are swiftly and expressively epitomised in truly Japanese fashion. M. C.

ST. LOUIS

The Oriental collection of the City Art Museum continues to grow apace. The most recent noteworthy accession is a group of eighteen early Chinese paintings, the oldest ascribed to Han Hwang (T'ang). There are four examples of the Five Dynasties period. But of greater interest are the loftily conceived monochrome landscapes painted under the Zen influence (Sung). Of this period, the Museum has had the good fortune to acquire important examples ascribed to Kuo Hsi, Li T'ang, Wang Szu Yuan, Ma Kusi, Ma Ho Tse, Ma Yuan, the Emperor Hui Tsung, Wang Hsiao, and others.

The remainder of Mr. W. K. Bixby's selections for the Museum in the Far East last summer, have arrived,—enough to fill an entire large gallery, among them a colossal bronze figure of Confucius (Ming); numerous Chinese, Japanese and Korean statues and statuettes of Buddhas and Bodhisattvas; a selection of large and well-modelled tomb figures and animals (T'ang); Chinese jades of all periods; a group of lacquered furniture from the palace of Ch'ien Lung, which includes a throne seat and other throne room furniture; Korean ceramics of great interest; Japanese lacquer and arms, etc.

Mr. Bixby gave an interesting talk at the Museum, Apr. 29, upon his experiences in the Orient last year while selecting art objects for the Museum and himself. He loaned from his private collections for the occasion a fine Ch'ün yao flower pot, a Ch'ün yao bulb bowl and a number of other important objects.

The Museum is holding through May the first annual exhibition of the Society of American Painters, Sculptors and Gravers. James B. Musick.

OMAHA

Twenty landscapes, mostly winter scenes, by Edward W. Redfield, were shown for two weeks recently at the Public Library by the Omaha Society of Fine Arts. Pittsburgh pictures of the slums, especially "Panther Hollow," and "Overlooking Pittsburgh," were delightful in color and in psychological analysis. "The Valley at Point Pleasant," and "The Old Cedar," were adventures into other scenes while "Soho, Pittsburgh" seemed to be a slight experiment with modernist handling.

The Whitmore Galleries have been showing watercolors by F. Hopkinson Smith. The Darling Galleries had an exhibit of works by Dearth, Ben Foster, Hawthorne, Homer Martin, Keith, Ochtman, Warren Eaton, Horatio Walker, Alden Weir, Ballard Williams, Bruce Crane, Wyant, etc.

Leta Moore Meyer.

EXHIBITIONS—MAY

Inness—Landscapes

De Haven—Landscapes

Nisbet—Landscapes

Tyler—Marines

Bolin—Cartoons

Davis—Nudes

Miss Bean—New York Buildings
Old and New

Miss Rockwell—Pastel Portraits, Sketches

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Stage Models by Robert Edmond Jones

Robert Edmond Jones, one of several artists who have taken the art of stage decoration and settings so seriously within the past six years as to have almost completely revolutionized its aspect in this and other countries, is showing a collection of drawings and lighted designs at the Bourgeois Galleries, 668 Fifth Ave., through May 22. In a decidedly individual manner he presents the art of the stage in graceful designs and beautifully lit settings that are a revelation in stage art. The exhibition contains drawings for the designs originated for the "Miracle Play," "Opera Ballet," "Birthday of the Infanta," "Man Who Married the Dumb Wife," and "The Jest." Some pen drawings depict the settings for "Richard III.," including the "Throne Room," "York Castle," "A Tent," and "Tewksberry." A design for the costume worn by John Barrymore in the play is shown in color, and there are three scenes from "Caliban."

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SPECIAL NEW YORK EXHIBITIONS

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, F. De Haven, R. Nisbet, J. G. Tyler, Bolin, W. Davis, Caroline Bean and Florence Rockwell.

American Museum of Natural History, 77th St. and Central Park West—Pueblo Indian Paintings.

Arden Gallery, 599 Fifth Ave.—European and American Decorative Art, to Oct. 1.

Arlington Gallery, 274 Madison Ave.—Selected American Paintings.

Art Alliance of America, 10 E. 47 St.—Furniture and Accessories, May 15-29.

Babcock Gallery, 19 E. 49 St.—Western Paintings, to May 31.

Bourgeois Gallery, 668 Fifth Ave.—Stage Models and Designs by Robert Edmond Jones, to May 22.

Brooklyn Museum, Eastern Parkway, Brooklyn.—350 Paintings by James J. Tissot, representing the Life of Christ.

Camera Club, 121 W. 68 St.—Photographic work of Dr. Amasa Day Chaffee and William Gordon Shields, through May.

Catherine Lorillard Wolfe Art Club, 802 Broadway.—Annual Exhibition by Club Members, to May 15.

City Club, 55 W. 44 St.—Portraits and Landscapes by H. L. Hildebrandt, to May 14.

Consignment Arts, Inc., Gainsborough Studios, 222 W. 59 St.—Selections from the H. Ephraim Bengiat Collection, including Antique Tapestries, Textiles, Oriental Rugs and Cathedral Ornaments.

Daniel Gallery, 2 W. 27 St.—Group of Painters of Today, to May 15.

D. B. Butler & Co., 601 Madison Ave.—Decorative Paintings, Early French, Italian and Dutch Landscapes, Marines and Flowers.

E. Gimpel & Wildenstein, 647 Fifth Ave.—Decorative XVIII C. Flower Paintings.

Ehrich Gallery, 707 Fifth Ave.—Flower Paintings in Oils by Old Masters.

Ferargil Gallery, 607 Fifth Ave.—American Paintings from May 1.

Ferargil Gallery, 24 E. 49 St.—Pastels by Arthur C. Goodwin, to May 17.

556 Fifth Ave.—Selected Etchings by Rembrandt, Whistler, Hayden, Zorn, etc., to May 15. Watercolors by Romilly Fedden, to May 15.

Grolier Club, 47 E. 60 St.—Work of Randolph Caldecott and Kate Greenaway, to May 22.

Guild of Book Workers, Architectural League Rooms, Fine Arts Building, 215 W. 57 St.—Twelfth Annual Exhibition, May 12-15.

Henry Reinhardt & Son, 565 5th Ave.—Exhibition of Sculpture—a Plastic History of the World War by Jo Davidson, comprising the busts of all the members of the Peace Conference in Paris, through May.

Hotel Majestic, Art Salon, under the direction of Dr. Fred Hovey Allen, Central Park, W., at 72nd St.—Selected Paintings by Robert Vonnoh, to May 17.

John Levy Gallery, 550 Fifth Ave.—Portraits by J. S. Eland, May 10-29.

Kennedy & Co., 613 5th Ave.—Old English Colored Engravings, Flower Pieces by Florence Gotthold and Drawings by W. D. Paddock (sculptor) through the month.

Kingore Gallery, 668 Fifth Ave.—Decorative Sculptures and Designs by Hunt Diederich, to May 12.

Macbeth Gallery, 450 Fifth Ave.—Paintings by American Artists through the summer.

Metropolitan Art School, 58 W. 57 St., Students' Work, through May.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c. Museum closed to May 8. Fiftieth Anniversary great Art Loan Exhibition Opens May 8 to last through the Summer.

Milch Gallery, 108 W. 57th St.—Sculpture for the House, the Garden and the Grounds, to May 24.

Museum of French Art, 599 Fifth Ave.—Spring Loan Exhibition of XVI French Art, Portrait Engraving on Copper, to July 1.

National Arts Club, Gramercy Park—American Institute of Graphic Arts Exhibition of Printing, to May 29.

N. Y. Public Library, Fifth Ave. and 42d St.—Annual Exhibition of Recent Additions to Print Collections.

Ralston Galleries, 567 Fifth Ave.—Decorative Paintings and Stage Settings by John Wenger, May 10-24.

Schwartz Gallery, 14 E. 46 St.—Paintings by Twelve American Artists, extended to May 15.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII Century Portraits by English and American Painters.

Society Anonyme, Inc., 19 E. 47 St.—First Exhibition of Modern Art, to June 15.

Touchstone Galleries, 11 W. 47th St.—Oils by Jaime de Carret, May 10-24.

Whitney Studio Club, 147 W. 4 St.—Exhibition of Work by Girls of Greenwich House, to May 22.

Y. M. H. A. Building, Lexington Ave. and 92 St.—Paintings by A. S. Bogdanove, to May 22.

ART AND LITERARY AUCTION SALES

American Art Association, 6 E. 23 St.—Collection of the late James Carleton Young of Minneapolis, Minn., consisting of Authors' Inscribed Copies of American, English and Foreign XIX Century Writers, May 10-11, afts. and eves, May 12 aft. Antique and Modern Furniture from the Estate of Thatcher M. Adams and other owners, May 13, 14 and 15, afts.

Anderson Galleries, 489 Park Ave.—Tapestries, Italian Furniture, Paintings, Costumes and Textiles from the collection of Charles A. Cooper, May 8 aft. Books and Pamphlets Relating to American Pioneer Life assembled during twenty years by Dr. Frank P. O'Brien of N. Y. C., May 10, aft.

PARIS

Hotel Drouot, Room 9—Collection of old books belonging to diverse amateurs, Henri Baudoin, auctioneer, Charles Boose, expert, May 14. Room 1—Collection of H. H. the late Price Orloff, (second sale) old pictures, Lair-Dubreuil, Albinet, auctioneers, Jules Feral, expert, May 15. Second sale stamps belonging to Mme. M. Important items, "Post Offices," Island of Mauritius, etc.; Desvignes, auctioneer, Gilbert, expert, May 17-18-19. Room 7—Collection the late M. Beurdeley (second sale) Modern prints, Lair-Dubreuil and Baudoin, auctioneers, Loys Delteil, expert, May 19-20. Room 8—Collection the late M. Beurdeley (third sale), old books, Lair-Dubreuil, Baudoin, auctioneers, Rahir, expert, May 28-29. Room 8—Collection the late M. Beurdeley (fourth sale), ornamental designs, Lair-Dubreuil and Baudoin, auctioneers, Rahir, expert, May 31.

Gallery Georges Petit—Old pictures, art objects, antique furniture, old tapestries, Savonnerie carpets, belonging to diverse amateurs, Lair-Dubreuil, auctioneer, Paulme and Lasquin, experts, May 17—Modern pictures, drawings and watercolors, Lair-Dubreuil, auctioneer, Georges Petit, expert, May 20-21-22. Important collection modern pictures, works of masters of School of 1830, belonging to M. C. V., Henri Baudoin, auctioneer, Georges Petit, expert, May 27. Modern pictures belonging to diverse amateurs, Lair-Dubreuil, auctioneer, Georges Petit, expert, May 30.

Flower Paintings at Ehrich Galleries

The Ehrich galleries 707 Fifth Ave. are exploiting a collection of flower paintings of various schools of the XVII and XVIII Centuries through May. Decorative pictures by Candido Vitali, J. de Heem, Monnoyer, H. G. Nilant Bannier, Belin de Fontenay and Couder, who is represented by an interesting Bas Relief surrounded by flowers, and "Washington in Wreath of Fowers." There is a beautiful group, "Madonna, Child and St. Catherine Surrounded by a Wreath of Flowers," attributed to Van Dyck, with all the richness of color and charm of expression of the works of the great Flemish master. A "Table with Fruit," by J. de Heem, is beautifully decorative, fine in quality and charmingly composed. "The Dutch School" and "School of Baptiste" are admirably represented by colorful works.

Sculptures at Milch's

In the tastefully decorated Milch galleries, 108 West 57 St. recent sculptures most attractively presented are shown through May 22. The scene with garlands of greens draped about the walls, and sculpture of various sizes and design proportionately arranged on pedestals, tables and shelves, is decidedly pleasing, and the fact that Mrs. Kohlman, herself a sculptor of superior talent, has secured the best examples of American sculptors and arranged them with such care and appreciation, is a credit to her taste and judgment. There are works by Martino Scarpitta that exhale charm and sentiment as "Shield of Mercy," artistically colored, "Light That Failed" and "Youth." Hermon McNeil shows a "Sun Vow," two Indian figures, strongly modeled and convincing. Abestinia St. L. Eberle is distinguished by three examples, "Winged Feet," "Bacchante" and "Windy Door Step," all good in action and faithfully modeled. Marie Apel sends a plaster model "Ice Maiden," gracefully executed and with personal charm. Thomas Shields Clarke shows strength and good design in his "Cupid Sun Dial" and "Crystal Gazer."

Evelyn Longman's "Bacchante" is a brilliant achievement, Edith Parsons has a charming group of five small works, "Duck

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Baby," "Flute Notes," "Boy with Frog," "Pastoral" and "Turtle Baby." Isidor Konti's "Pride," is dignified and adds distinction to the exhibition. Bessie Potter Vonnoh's case of six of her most charming works, among them "The Kiss," "Good Night" and "Daphne," are typical. Monhonri Young sends a group of strongly modeled and individual bronzes, Elizabeth S. Theobald lends "Child and Frog," Janet Scudder is typically good in her three examples, "Boy with Fish," "Running Boy with a Cup," and "Boy on a Tortoise," and Theodore Spicer-Simon's group of portraits is excellent.

Other exhibitors are Nelson Bickford, A. Sterling Calder, Mabel Conkling, Rudolph Evans, Karl Gruppe, Malvina Hoffman, Anna V. Hyatt, Katherine Justi, Cecil deB. Howard, Lillian Link, Alban Polasek, Anna Coleman Ladd, Edward McCartan, Brenda Putnam, Mario Korbel and Lucy Perkins Ripley.

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ART AND BOOK SALES

Max Williams Ship Material Sale

A sale of old and modern ship models, prints and paintings of ships, owned by Max Williams, at the American Art Galleries Wed. eve., last, May 5, brought a total of \$15,835. The top price, or \$1,575, was paid by Mr. T. Ellis for a model of a British Ship of the Line. He also gave \$625 for No. 19, a British frigate model. W. W. Seaman, agent, paid \$475 for No. 20, a model "Second Rate Man of War"; \$475 for No. 27, a model American clipper ship, and \$625 for No. 136, a model of the frigate "Shannon." Richard W. Lehne paid \$230 for No. 6, a painting, "The Bombardment of Algiers"; \$260 for No. 92, a model American packet ship, and \$410 for No. 110, "The Battle of the Nile," painting. P. J. Sabin bought No. 30, "The Shannon Capturing the Chesapeake," aquatint, for \$250, and No. 82, a model of the frigate Lancaster, went to Kennedy & Co. for \$425. The Munson Steamship Line purchased Nos. 86 and 87, two paintings of "The Battle of Lepanto," by Salvator Rosa, for \$500 each; P. Shelley gave \$600 for No. 36, a model of the U. S. frigate Constitution; Theodore Offerman paid \$230 for No. 31, "The Shannon Attacking the Chesapeake," painting; \$280 for No. 111, "The Battle of the Nile," aquatint, and \$370 for No. 112, "The English Squadron Leading Into the Bay of Shoals," aquatint.

Krupensky Chinese Art Sale

The collection of Chinese art objects and English and French watches, formed by M. Vassili Krupensky, formerly Russian Minister to China at Peking, was sold at the Anderson Galleries Fri. and Sat., April 30-May 1. The total of the first session April 30, was \$6,270.50 and of the second \$16,110.50, a grand total of \$22,381. The top price at first session was \$230, given by Mr. M. Hecht for No. 80A, a carved lacquer bed, early 19th C. The next highest price was \$205, given by Mr. Herman Baer for No. 75, a six fold paper screen (Japanese 17-18th C.). The same buyer gave \$200 for No. 76, a similar screen. The second session's top price, or \$1,060, was paid by Miss H. Counihan, as agent, for No. 285, a painting by Thaulow, "Old Red Mill." Other fair prices were \$1,000, paid by Mr. F. R. Kaldenberg for No. 272, a jade statuette, the same figure, given by Mr. H. Jaehne for No. 304, a silk Samarcand rug; \$950, given by Mr. E. B. Holmes for No. 305, a large woolen Chinese 9th C. rug, and \$525, given by Balczian Bros. for No. 297, a Karabagh.

Warner Library Sale

The library of Mr. Amos L. Warner, of Duluth, Minn., and other literary properties, selected from the libraries of Mr. George W. Brown, of N. Y., Miss Cordelia T. Baker, of St. Louis, and Miss Eliza R. Scidmore, of Washington, D. C., were sold Mon. and Tues. afts. and eves., May 3-4, at the Anderson Galleries in four sessions. The total of the first session, May 3, was \$5,680.15, and of the second session, same day, \$13,205. The top price, or \$550, was given by Gabriel Wells for No. 316, set Bret Harte's first editions. Other prices were \$500, given by G. A. Baker and Co. for No. 220, very rare 1502 London edition "Chronicle of St. Albans," printed by Wynken de Worde, \$475, paid by Gabriel Wells for No. 323, Bombay edition, 25 volumes of Kipling, while the same buyer gave the same price for No. 331, a set of Moliere, Comedie Française edition, and Wolf, as agent, gave \$400 for No. 276, a lost Elizabethan tract by Robert Crowley, 1586, and Cannel and Chaffin gave \$385 for No. 341, a set of Stockton's novels.

The eve. session May 4, the last, brought \$4,373.95, a total for the day of \$9,978.45. This made the grand total \$28,868.60. T. J. Madigan gave \$220 for a letter of Abraham Lincoln dated Washington, D. C., Dec. 2, 1863, relating to the meeting in Cooper Union to raise volunteers. Gabriel Wells secured for \$390 an original edition of the "Nuremberg Chronicle." M. Wolfe paid \$250 for a set of first eds. of H. G. Wells.

Brooklyn Gets Schofield's "Rapids"

The National Academy has purchased from the Ranger Fund from the current exhibition at the Brooklyn Museum "The Rapids," by W. Elmer Schofield and presented it to the museum. This work received the first Altman prize at the exhibi-

Edwin B. Holden Library Sale

(Continued from last week)

The third day's sale, Thurs. aft., April 29, of the Holden Library at the American Art Galleries, brought a total of \$12,610 and \$14,055.50 was the total of the eve. session. The top price, or \$1,350, of the aft. session was paid by A. Swann, as agent, for No. 664, a first ed. of Goldsmith's "Vicar of Wakefield." Other good prices were \$975, given by W. M. Hill for No. 603, first ed. Fitzgerald's "Omar Khayam"; \$810, paid by Dr. S. Millbank for No. 729, Grolier, with 1,000 and more reproductions of Whistler etchings, in various states; \$425, paid by T. J. Gannon for No. 627, a Franklin imprint of Cicero's "Cato Major"; \$410, paid by A. Swann, as agent, for No. 684, a Grolier Fitzgerald, and \$300, given again by Swann, as agent, for No. 683, also a Grolier, "Star Chamber Printing Decree" (1637).

The top price at the eve. session, April 29, was \$790, given by J. F. Drake, for No. 788, Herrick's "Hesperides." The same buyer gave the same price for Nos. 862-867, sold as one lot—two Kelmscott editions of Rosetti's "Ballads and Poems." The same buyer gave \$500 for No. 920, the famous edition of La Fontaine's "Contes Nouvelles en Vers," known as "Les Fermiers Generaux," and \$750 for a first edition of Thomas Hardy. Other good prices were \$380, given by F. Morris for No. 764, Haraucourt's "L'Effort"; \$550, for No. 887, Kipling's "Quartette," given by Folsom, and \$400, given by G. Glassberger for No. 902, Kipling's "Letters of Marque."

The fifth session, April 30 aft., realized \$11,155.50. The top price, or \$1,375, was paid by G. Wells for No. 1091, a first edition of Milton's "Paradise Lost" (London, 1667). Other good prices were \$625, given by L. C. Harper for No. 1180, the "Montgomerie Charter of N. Y. (1735)"; \$520, paid by J. F. Drake for No. 1016, a rare privately printed Lowell item; \$340, paid by Morris for No. 1143, Montaigne's essays (first edition, London, 1603), and \$335, paid by A. Swann, agent, for No. 1213, N. Y. Manuals.

At the last session, May 1, \$7,655.50 was obtained, thus making a grand total of \$85,577.50 for the sale. Top price, or \$410, was paid by G. Wells for No. 1649, "Tewrdannckh"; M. Wolf, agent, gave \$340 for No. 1619, a first ed. of John Taylor, the water poet, and \$240 for No. 1665, a scarce treatise on the "Art of Limning," by R. Tottill.

W. W. Hilt Picture Sale

A collection of 186 oils, watercolors and pastels, formed by the late W. W. Hilt of Phila. was sold at the Anderson Galleries Thurs. and Fri. eves., last, April 29-30, for a total of \$7,715.50. The total of the first session April 29 was \$2,271.50, and of the second session, \$5,444. The pictures were chiefly by lesser modern American and foreign painters. The top price at the first session, or \$265, was paid by G. F. Muller, as agent, for No. 52, an oil by C. Detti, "The Hunter." The same buyer paid \$105 for No. 40, "Breakfast in Bed," by F. Zuber-Buhler. The top price at the second session was \$320, paid by Mr. C. J. B. Ellerman for No. 141, "Indian Encampment," attributed to Blakelock. Other fair prices were \$290, paid by Mr. K. Heyman, for No. 132, "Cattle in Pasture," attributed to Van Marcke. \$270, paid by Mr. Herman Baer for No. 112, "Peasant Girl," by Jean Beauduin, \$260, paid by Mr. Henriot for No. 152, "Fowl Yard," attributed to Fortuny; \$255, paid by Mr. Adolphe Marrin for No. 153, "Portrait of a Lady," by Lenbach, and \$210, paid by R. Dudensing and Co. for No. 138, "Rural Scene," by Bruce Crane.

Calif. and Far West Book Sale.

A collection of books, pamphlets and broadsides, dealing with California and the Far West, was sold at the Anderson Galleries April 29, last, in two sessions. The first session (Part I) brought a total of \$5,644 and the second session (Part II) brought \$6,264.75, a grand total of \$11,908.75. The top price or \$770 was paid by M. Wolf, as agent, for No. 182, "Route Across Rocky Mountains," by Johnson and Winter (only three copies extant). Other high figures were \$270, paid by Dr. Rosenbach for No. 102, "The Ute War," by Dawson and Skiff (only two copies), and \$250 again by Dr. Rosenbach for No. 250, "Trip Across the Plains," by George Keller.

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